# THE MENTOR

November 1921

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## GREAT FORTUNES OF HISTORY

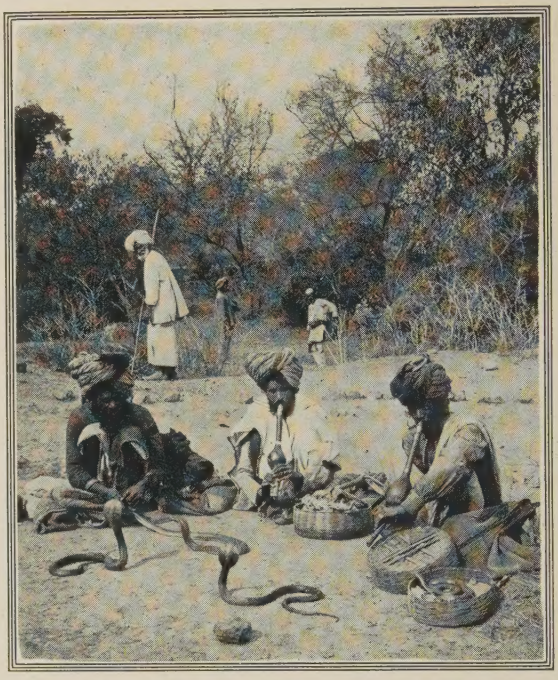
By Roger W. Babson, Financial Authority and Statistician

Behind Scenes in a Museum
Sitting Through the Centuries
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Insects That Are Eaten
A King Enthroned 350 Years
A Gorilla That Lived Like Man
The Picture That Ruined Rembrandt



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# India's Deadly Snake Loses Its Menace



*East Indian snake charmers holding hooded cobras fascinated with the music of their peculiar pipes*

THE dreaded cobra cannot resist the seductive strains from the snake charmer's flute. It uncoils, sways, advances, and retreats at the will of the player. Yet it has no ears, in the ordinary sense of the word. Snakes have their own sensitive way of receiving sound—through vibration.

This is but one of the interesting facts in "Music and Life," the main article in the December number of The Mentor. This article was written by the most popular musician in the United States—Fritz Kreisler.

Everyone knows Kreisler the violinist. Spell-bound audiences acclaim him when he plays, refusing to leave the hall until the lights are put out. Few, though, know Kreisler the writer. His article in The Mentor reveals him in a new light; as facile an artist with his pen as with his bow.

Kreisler's article is not the usual "musical" kind. It is not concerned with the technical side of music. It is a fascinating account of interesting things about music and everyday life, written out of the experience of one of the world's greatest musicians. He tells of curious uses music has been put to, and of equally curious effects it has had upon individual lives.

A special art feature—gravure reproductions of the world's best modern paintings of mother and child—and the usual brief, informative, and entertaining special articles make the December number one in which even the exacting standards of The Mentor's editorial policy have been exceeded.

THE MENTOR, published monthly, on the first of the month, by The Crowell Publishing Company, Springfield, Ohio. Subscription, $4.00 a year. Foreign postage, 75 cents extra; Canadian postage, 50 cents extra. Single copies, 35 cents. November, 1921, Serial No. 225. Entered as second-class matter, at the post office at Springfield, Ohio, under the act of March 3, 1879.




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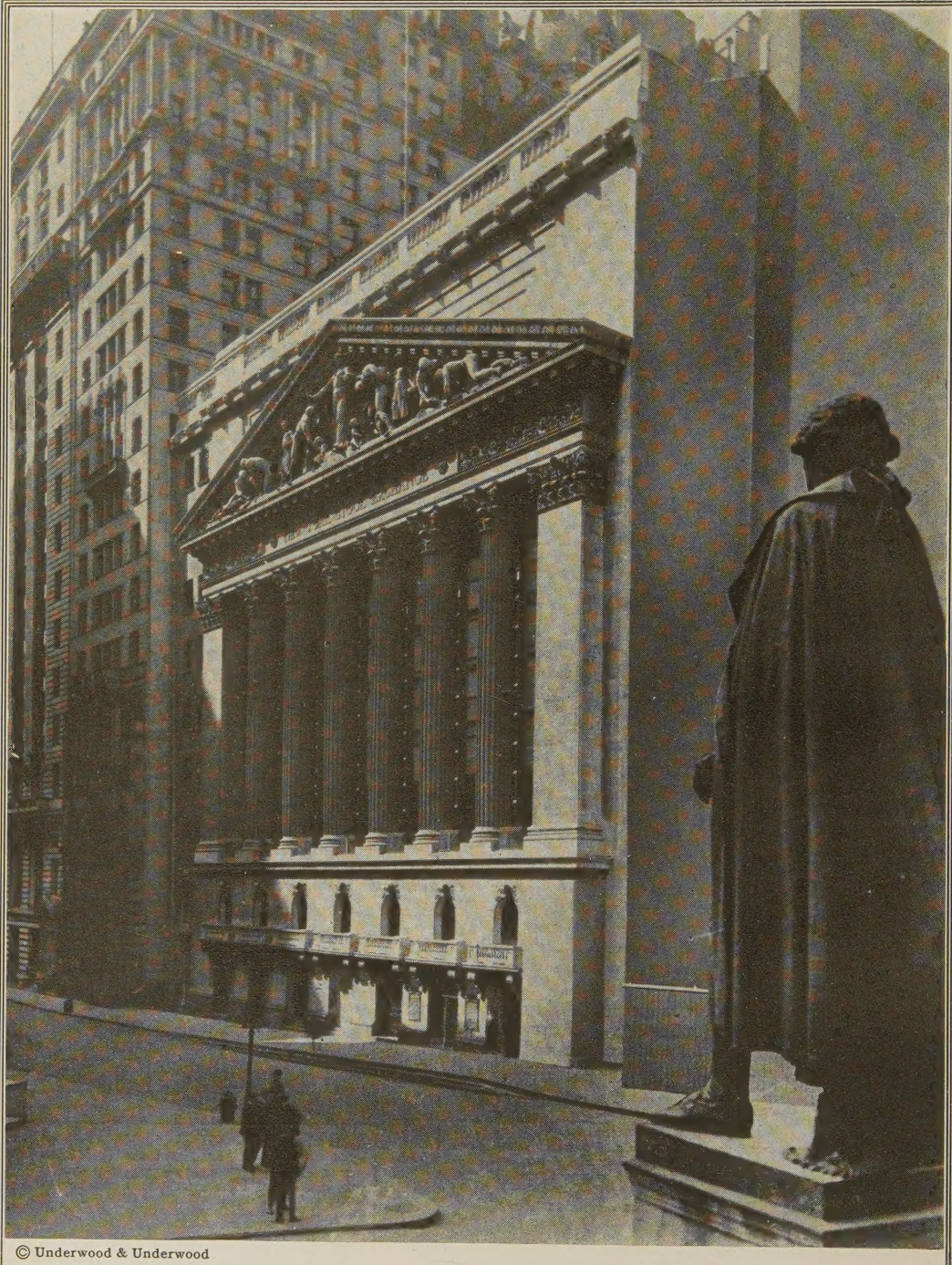
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The Center of the Modern "Great Fortunes" District

The New York Stock Exchange from the porch of the United States Sub-Treasury, the heart of the financial district of New York City, now the center of the world's financial system. On the corner at the left, just out of the picture, are the offices of the House of Morgan

# THE MENTOR

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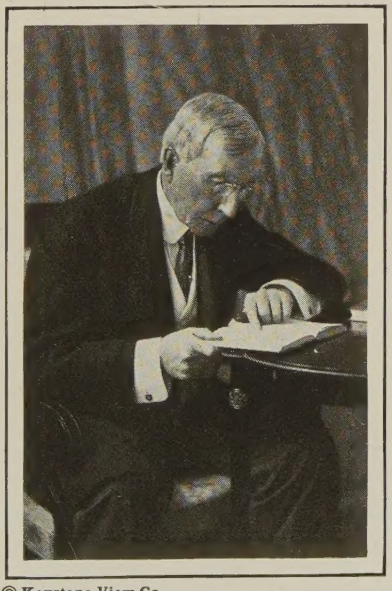

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# GREAT FORTUNES OF HISTORY

## By ROGER W. BABSON

Financial Authority and Statistician

IN MOST of the dramatic versions of "The Count of Monte Cristo" there is a scene in which Edmond Dantes, wrapped in the burial shroud of the Abbé Faria, and tossed to the waters of the Mediterranean from the ramparts of the Chateau d'If, reappears dripping on a bit of island closely adjacent and, with hand raised to high Heaven, cries: "I have the treasures of Monte Cristo! The world is mine!" In the year 1828, which was the one in which Dantes made his escape from his stony and darkened dungeon and assumed various disguises for the purpose of confounding his enemies and richly rewarding his friends, the world was far from being the expensive purchase that it has become since. But even so, Monte Cristo, to sum up the case bluntly, and in American slang, was only a sort of "piker" millionaire.



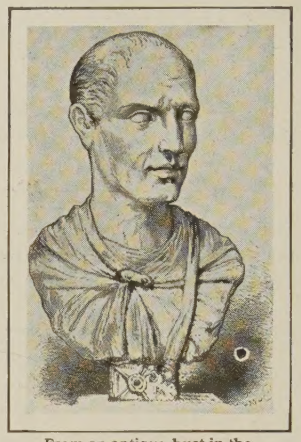
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**Founded Greatest Modern Fortune**

John D. Rockefeller, whose family holds the greatest private fortune. The late Czar of Russia was reputed to have been the only man richer than Rockefeller

For almost eighty years Dumas' romantic creation has held the imagination as the supreme figure of limitless wealth and riotous expenditure. When making Dantes his heir in the dungeon of Chateau d'If, the Abbé Faria recounted, with exactness, the hidden treasures of the Cardinal Spada, lying in the caves of Monte Cristo; gold bullion and coin and jewels to the value of two million Roman crowns. Later, as

Dantes found it, there were one thousand bricks of gold, each weighing from two to three pounds, twenty-five thousand crowns, which equals half a million of our money, and ten double-handfuls of jewels, of which a single diamond that he gave away was worth fifty thousand francs. Approximately, the Count of Monte Cristo was worth forty million American dollars — which, today, with judicious economy, would enable him, after paying his income tax, to live in reasonable comfort and luxury. But he would not be the conspicuous prince of wealth that he was in his day. His expenditures made an impression in the fifth decade of the last century. He paid twenty thousand francs apiece for his horses (they were paying almost as much as that for Ford cars in France last year); one pair of horses he bought in the morning for thirty-two thousand francs and that evening sent them back to their former mistress with their head rosettes adorned with diamonds; with a superb air he crushed the upstart banker Danglars by the information that he would need six million francs in order to meet the running expenses of a year. The world was very young when we took these items seriously as magnificent extravagances. To-day, beneath the cold eye of scrutiny, the count would simply be placed among many other well-to-do gentlemen.

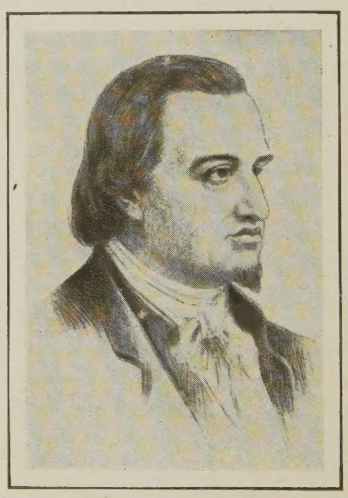


From an antique bust in the Hermitage, Petrograd

An Ancient Magnate

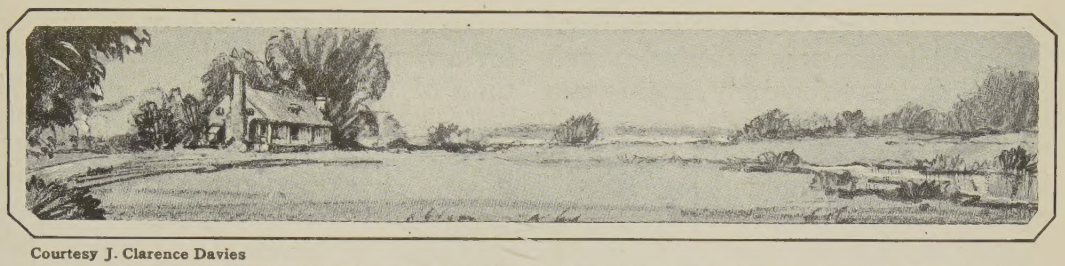
Lucullus, the Roman rich man, whose name is the symbol of luxury because of the lavish feasts for which he was famous

In every period of human history we find one or several supremely rich men who overtop the world they live in like the famed Colossus of Rhodes. The first of all these colossal millionaires was Crœsus, King of Lydia in the sixth century B. C. He inherited wealth from a long line of ancestors, each of whom was financier, monopolist, and king. He had no legal staff to pay. To indicate what money would do then it is enough to recall that in the time of Crœsus a fat ox could be bought for $1; a sheep for 20 cents; a bushel of wheat for 12 cents; and that a day's wage was from 12 to 20 cents. The extent of Crœsus' wealth may be estimated by his gifts to foreign temples. His gift to the temple and people of Delphi, according to Herodotus, who copied from the records, was a pyramid of 117 bricks surmounted by a lion; the bricks each 18 inches long by 9 inches wide and 3 inches thick; the four top bricks of pure gold and weighing over 400 pounds apiece. The other 113 bricks had a



"The" Rothschild

Mayer Bauer, Frankfort money lender, who took charge of his ruler's funds when the French invaded the city, kept them safely and later returned them with five per cent. interest. He founded the famous European banking house that bears his name—derived from the red shield (*roth schild*) that hung over his office



Courtesy J. Clarence Davies

Eden Farm, Manhattan Island, owned by the founder of the Astor fortune. From an 1826 sketch

certain alloy of silver, the ratio being three parts silver to seven parts gold. The lion was of pure gold and weighed about 800 pounds. The value of the pyramid in gold and silver alone was $3,500,000; and, adding 15% for the work of the artists, amounted to over $4,000,000. Roughly, the purchasing power of money in the sixth century B. C. was twenty times what it is in the year 1921. Therefore, the modern equivalent of the gift would be $80,000,000. In addition to bricks and lion, there were two enormous bowls, each containing 5,400 gallons; one of solid gold, and the other of silver; and the golden image of a woman. Also Crœsus sent many vases of gold and silver, the necklace and girdles of his wife, and 360 adorned bowls, each of solid gold and weighing one pound, and a present of $13 to every man in Delphi. The ceremony of gift was accompanied by the sacrifice of 3,000 head of each of the different animals used in worship. Summed up, the $10,000,000 which Crœsus devoted to expressing his esteem for the city of Delphi did a work that would call for $200,000,000 to-day.

Crœsus must also have been good to his family connections. When the Persian king Xerxes led his great army to Greece he passed through Lydia. There he was entertained by Pythius, a distant relative of Crœsus. At the end of a superb banquet Pythius vouchsafed the information that he had on hand, in gold and silver, $24,000,000 that he wished to give to Xerxes as a token of his esteem. Xerxes, apparently mellowed by the entertainment, hesitated before accepting the gift. He feared that Pythius would be reduced to want. But Pythius said: "My lands, estates, slaves, and income-bearing properties are still untouched. This sum is simply cash on hand that has not yet been invested." The equivalent of half a billion not yet drawing interest! That is something to stir the imagination of even



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A Part of Eden Farm as It Looks To-day

Times Square, New York City. The site of the Hotel Astor on it cost $190 a square foot

financiers of the World War period!

King Solomon was wealthy as well as wise. Solomon's yearly income was six hundred and sixty-six talents, which gave him in all a sum amounting to about twenty million dollars in our terminology, and what held with the relative purchasing power in the time of Crœsus holds also in the case of Solomon. Then the enduring fame of the Queen of Sheba is largely based on the fact that her extravagances were more glaring than those of Solomon.



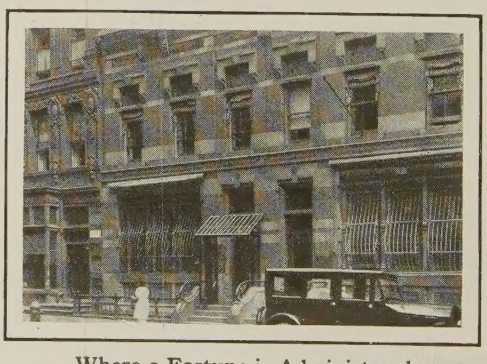
From a painting by Chappell

**An Aladdin of America**

John Jacob Astor, founder of the Astor fortune. Whatever he undertook yielded him a golden harvest

With all his magnificent extravagance, King Solomon probably possessed a vein of caution. It was with the Queen of Sheba that he put his most splendid foot forward. Yet the exact amount of his gifts is more or less indefinite, Holy Writ merely saying that he "gave her of his royal bounty." On the other hand, before Solomon had been moved to generosity it is recorded that the Queen "gave the king an hundred and twenty talents in gold, and of spices great store, and precious stones." The inference is that the episode of the visit of the Queen of Sheba proved to the exchequer of Solomon an asset rather than a great expense.

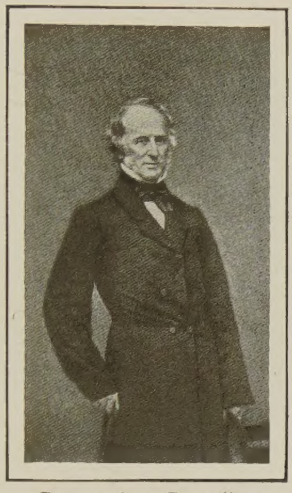
Again it is wise to turn to fiction for a picture of wealth at the beginning of the Christian era. General Lew Wallace's "Ben Hur" has no more striking figure than the aged and crippled steward Simonides, who had served the elder Hur after voluntarily accepting slavery as the price to be paid for his wife. In the final accounting of trusteeship that he makes to the son of his dead master he discloses all the data needed by a modern statistician to compute the wealth that he offered to Ben Hur. He had begun his business operations with one hundred and twenty talents—Jewish money—and, since one Jewish talent was the equivalent of five thousand four hundred and seventy-five pounds sterling, he had at the beginning six hundred and fifty-seven thousand pounds, or more than three million dollars. With this foundation he cleared five hundred and fifty-three talents, which, with his first capital, amounted to something more than the equivalent of Solomon's yearly income. At the end of the accounting, Simonides said to Ben Hur: "Thou hast six hundred and seventy talents—and all thine—making thee, O



**Where a Fortune is Administered**

The Astor headquarters in New York City; the door at the right bears the label, "Astor Estate;" the door at the left, "Vincent Astor"

son of Hur, the richest subject in the world!" Great wealth for a subject, but not to be compared with the wealth of such monarchs of antiquity as Solomon and Crœsus, Sardanapalus, the Pharaohs, Cleopatra, and the Roman emperors.



Commodore Cornelius Vanderbilt

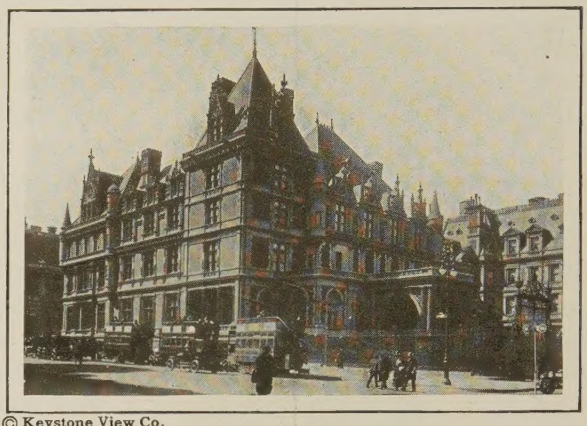
Despite the wealth of her emperors—Nero with his golden house, for example—no figure of Rome has so held the imagination as an example of splendid extravagance as Lucullus. What was the occasion of his famous "Lucullus dines with Lucullus?" might be a fair addition to the questionnaires now so furiously in vogue. This was the occasion: Lucullus, whose enormous wealth was based largely upon the loot of war, was famed less for what he had than for the manner in which he spent it, albeit he was the possessor of sumptuous buildings, porticoes and baths, paintings and sculpture, and at his home at Naples he channeled the hills with vast tunnels, brought in the sea for moats and fishponds around his house, and built vast pleasure houses upon the waters. Lucullus' daily entertainments were ostentatiously extravagant, not only with purple coverlets and plates adorned with precious stones, and dances and interludes, but, above all, on account of the great diversity of dishes and the most elaborate cooking. Once, when he was supping alone, there was but one course, and that moderately furnished. He called his steward and reproved him. The steward professed to suppose that there would be no need of any entertainment since no one had been invited. "What," so ran the rebuke of the master, "did you not know that to-day Lucullus dines with Lucullus?"



—and the home he lived in on Staten Island while he was running his ferry to New York

One day, Cicero and Pompey met Lucullus in the Forum. Cicero asked Lucullus whether it would be a good day to ask a favor of him. Lucullus replied: "Very much so." "Then," said Cicero, "we should like to dine with you, just on the dinner that is being prepared for yourself." Lucullus, being surprised, and requesting a day's time, they refused to grant it. Nor would they allow him to talk with his servants, for fear that he should give orders for more than had been originally appointed. But this much they consented to: that before their faces he might tell his servant that to-day he would sup in the Apollo (for so one of his best dining-rooms was called), and by this evasion he outwitted his guests. For every room, it seems, had its own assessment of expenditure—dinner at such a price, and all else in accordance, so that the servant, in knowing where he would dine, knew also how much was to be

expended, and in what form and style the dinner was to be served. The expense for the Apollo was fifty thousand drachmas, and this much being that day laid out, the greatness of the cost did not so much amaze Cicero and Pompey as did the rapidity of the outlay.

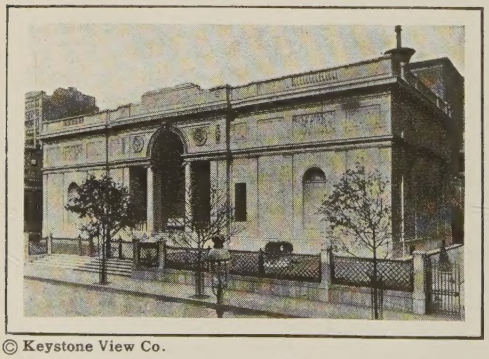


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A Vanderbilt Mansion

One of the show places of New York City, a replica of the famous French chateau at Blois, France. This was built by Cornelius Vanderbilt, grandson of the ferryman

There was a long period in the history of the world, at least the western world, when great wealth concentrated in one person ceased to exist. Mankind was just emerging from that period when Monte Cristo appeared upon the scene of fiction, which perhaps accounts for his having been accepted as such a dazzling figure. In fact, in the Middle Ages, there was hardly any wealth at all, only degrees of poverty. Even kings were limited in their extravagances. The total revenue of Francis I of France was $256,000. That of Henry II of France even less, $228,000.



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A Monument of Fortune

The late J. Pierpont Morgan's private art gallery in New York City

Henry VIII of England, he of the many wives, had great difficulty in raising a loan of fifty thousand pounds. At the beginning of the fifteenth century Jacques Cœur was the richest man in France. His fortune was proverbial, as the fortunes of the Rothschilds, the Astors, or the Rockefellers are to-day. Yet, at his best, Jacques Cœur had a fortune of only $5,400,000. The total wealth of the house of Fugger of Augsburg about 1550 has been estimated at $32,000,000, though the capital of their bank was never anything like that.

Of the banking family of Fugger, James, who lived from 1459 to 1525, and was known as "James the Rich," was a typical moneyed figure of his age. Coming from a family already wealthy, he himself was a positive genius of finance. Everything he touched turned to gold. Emperors and princes went to him for loans; he bought up mines and equipped fleets. He farmed taxes for the princes of the empire; he sold indulgences for the Pope, pocketing himself a 33⅓% commission. He had his agents working for him, not only in Germany, but also in Hungary, Italy, Spain, and the New World. Like some conspicuous modern multimillionaires, he was a philanthropist, founding a library at Augsburg and building model tenements for poor workers. He was probably the first incarnation of a new

great power, that of international finance.

A Frenchman, M. Georges d'Avenel, has made a series of studies of personal and general wealth in the Middle Ages. According to him, no one, from the beginning of the thirteenth century to the end of the sixteenth century, had as much as one million dollars a year. The outlay of Louis IX in 1251, the year of the sixth Crusade, did not exceed $775,000. We may trace the royal and princely budgets down to the Duke of Orleans and Cardinals Richelieu and Mazarin before we find a personal income of one million a year. Among the strictly private citizens there was not a Frenchman before the period of the Revolution with a million-dollar income. Louis XIV had about four million dollars a year to spend. He needed all that to maintain his glory as the Sun King. The first Napoleon had more than five million, and anyone who takes the trouble to read his long and elaborate will may realize how wise and fruitful his economies were.



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Father and Son

John D. Rockefeller and John D. Rockefeller, Jr.

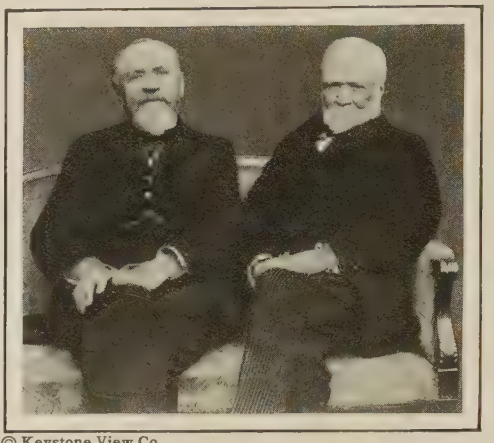
Familiar to all the world is the story of the Rothschild fortunes; founded by the integrity of the Jewish banker of Frankfort, who served his prince in the capacity of steward, and later sent his sons to the various countries of Europe with the injunction to intermarry. Some time before the British Government had received the news of the Battle of Waterloo, a special courier had apprized the London Rothschild of the issue of the great conflict in the Lowlands, and the advance information was turned to enormous profit by the wholesale buying of British consols. But the great fortunes of England have been based less upon lucky or wise speculation than upon holdings of land. In 1892 thirty-six persons owned one tenth of all the land in Great Britain. The first British land-owning subject in acreage extent is the Duke of Sutherland, with vast stretches of mountain and moor in the Highlands. But first in revenue derived is the Duke of Westminster, who has been called the richest man in England. The chief source of his wealth is the West End of London, which, until a century or so ago, was



Rockefeller's First Home

Farmhouse at Richford, Tioga County, New York, where the "richest man" was born and spent his childhood

open country. Three centuries ago a descendant of Hugh Lupus (Hugh the Wolf), Gros Veneur (Chief Huntsman to the King), who came over from Normandy with William the Conqueror, married a wife whose dowry was a large farm not far from the city of London, the two being linked by the river road that is now known as the Strand. The subsequent story of that farm is substantially the story of early Astor purchases on Manhattan Island miles to the north of the little city of New York that clustered about the City Hall Park and did not extend beyond Canal Street.



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Another Famous Financier

The late Andrew Carnegie (right) and Henry Phipps, possessors of great fortunes amassed in the steel trade

In the early days of the Republic, when life was simpler and fortunes were smaller, the imagination associated a degree of plutocracy with some name of the ancient world or the modern old world. So-and-so was spoken of as an American Crœsus or an American Rothschild. To-day, as for two or three past decades, all that has been changed. A European achieves astonishing wealth, and by virtue of it wields unusual power, and straightway he is dubbed a French Morgan, a Spanish Carnegie, a German Rockefeller, a Russian Gould, a Dutch Russell Sage, a Swiss Vanderbilt. The fortunes of a Fugger or a Cœur, so conspicuous a few centuries ago, would, in the United States of to-day, attract the attention of only their immediate neighbors and the internal revenue tax collectors. Even that limited distinction would probably not be theirs long, for the venturesome spirit that made Fugger and Cœur in their age would be likely to lead swiftly to disaster in encounter with more astute and powerful financiers.



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Three Fortunes Built This

The New York Public Library, into the building of which three fortunes entered—Astor, Tilden, Lenox. Carnegie gave many of the buildings of the 43 branches of this library

Staggering are the figures involved in the purchase of the Carnegie interests by Morgan. The Laird of Skibo, wishing to devote the rest of his life to philanthropy, was willing to sell out. Morgan asked him what price he would take for all his plants. "Three hundred million dollars," was the reply. The terms were accepted and carried out, but, after a time, Carnegie's

early satisfaction gave way to doubt. He felt that he might have asked and obtained more. There was a story current that Morgan and Carnegie met on an ocean liner, and at the breakfast table the ironmaster said: "Do you know, Mr. Morgan, I have been thinking it over, and I find I made a mistake. I should have asked you another hundred million for those Carnegie properties." "If you had," said Morgan, "I should have paid it." Thereupon Carnegie lost his appetite.



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John D. Rockefeller, Jr.

Son of the great financier, who takes an active part in public and financial life

Even more suggestive of the fairy tale than the fortunes won by financial manipulation are the fortunes based upon the holding of land in a great city, and growing dizzily as that city strides on with seven-league boots. A hundred years or so sufficed to transform the holdings of woodland and marsh of the Astors, and the Goelets, the Wendells, the Rhinelanders, the Schermerhorns, and the rest into densely populated sections of modern New York City. Of all these landed fortunes that of the Astor family is most typical and conspicuous. At the close of the War of the Revolution the first Astor reached America with "One good suit of Sunday clothes, seven flutes, and five pounds of money." In the course of time he won what was then a considerable fortune in fur-trading, and he invested it in land lying to the north of the little city clustered about the lower end of Manhattan Island. By 1831 the Astor Fur Company had a capital of about a million dollars, with yearly profits of half a million. When, in 1848, John Jacob Astor the First died at the age of eighty-four years, the five pounds that he had brought to America had grown to twenty million dollars. When, in 1875, his son, William B. Astor, died at the age of eighty-three his fortune had grown to approximately one hundred million. Fifteen years later it had more than doubled. The Astor fortune of today is in a measure a matter of conjecture, but the most conservative estimate places it at considerably more than a half billion dollars.

In 1889 a writer in the "Forum" placed the wealth of Cornelius and William K. Vanderbilt, grandsons of the first Cornelius, at $100,000,000. Adding the fortunes of the other members of the family, the Vanderbilts then possessed about $300,000,000. Gustavus Myers, figuring twenty-two years later, estimated the actual and potential Vanderbilt fortune at $700,000,000. Commodore Vanderbilt, who began life as a ferryman between New York and Staten Island, made ninety millions within fifteen years, the years immediately following the Civil War. When he died he was worth $105,000,000. Of that fortune he left $90,000,000 to

his elder son, William H. Vanderbilt. Within seven years the latter almost doubled the inheritance. The bulk of the fortune left by William H. was inherited by the two sons, Cornelius and William K.

The will of Jay Gould disclosed an estate of $77,000,000, but the general belief has always been that the real fortune left was far greater. The wealth of Senator Stephen B. Elkins of West Virginia was at one time conservatively estimated at $50,000,000. Russell Sage left a fortune estimated at considerably more than $100,000,000. The extent of the wealth of James J. Hill is a matter of surmise, but its magnitude is indicated by the fact that John S. Kennedy, a New York banker who was associated with him in a railway deal, left, at his death in 1909, an estate amounting to $60,000,000. But even these astonishing figures dwindle in comparison with the wealth of John D. Rockefeller, whose yearly income is probably as large as the entire fortune left by Commodore Vanderbilt, the richest magnate of his day.



A Symbol of a Great Fortune

The Russell Sage Foundation Institute, one of the philanthropies to which a portion of the Sage millions has been devoted. The endowment is about $15,000,000, given in memory of her husband by Mrs. Russell Sage. The purpose of the foundation is "the improvement of social and living conditions in the United States"

Just as the alchemist of old has been replaced by the modern scientific laboratory, so the romantic fortunes of old give way to the wealth which is being amassed to-day with more exactitude and precision. Even the fortunes of kings and emperors, mighty in the last decade, have dwindled or disappeared altogether. What shall we say for the Czar's fabulous wealth? It has gone as though it had evaporated. And the Hapsburg millions—will the America-European syndicate be able to rescue them from the predicament in which war partition has placed them?

Yes, we are experiencing the dawn of a different day. Where the old fortunes were, in many cases, obtained by the easy methods of inheritance, fraud, and graft, the new are being built by taking advantage of fundamental laws. The modern Midas performs his miracles by cooperating with the great basic law of action-reaction, instead of trying to run cross current or counter to it. He looks ahead and lays his plans with the assurance that he that performs a service will be definitely rewarded. He observes the three following rules:

(1) Do something before the other fellow does it.

(2) Do something the other fellow will not do.

(3) Do something better than the other fellow does it.

In closing, let me say that there is nothing intrinsically wrong in the accumulation of money if one performs a service in so doing, and utilizes the accumulation for the benefit of society.

# BEHIND THE SCENES IN A MUSEUM OF NATURAL HISTORY




**TWO INCHES OF SEA BOTTOM SEEN THROUGH A MAGNIFYING GLASS**
Showing sea life magnified fifteen thousand times

The following article—and the photographs illustrating it—have been specially prepared under the direction and with the approval of Dr. F. A. Lucas, director of the American Museum of Natural History, New York City



TRYING ON A SKIN OVER THE MODEL OF A WILD BOAR

IT is only within recent years that display groups and other picturesque exhibits have been regarded as a proper and legitimate feature of museum work. In 1874 a great naturalist, Dr. Coues, said that elaborate setting and mounting, artificial rocks and flowers, were entirely out of place in a collection of any scientific pretensions, and that they took up too much room. Severe simplicity was the right thing. Birds looked best in uniform rows, assorted according to size. We wonder how Dr. Coues would feel if he went into the 710-foot long Museum which has come up since his time in New York. One of the glories of the scientific world is the collection of the American Museum of Natural History. The first group in the Museum dates back to 1869, when the collections were painfully formed in the old Arsenal in Central Park. This was "An Arab Courier Attacked by Lions." It was theatrical, full of blood and thunder, and belonged in Madame Tussaud's or the old Eden Musee, but it served its purpose, and bad as it was, it was an attempt to show life and action and to put what was then called "ginger," and now called "pep," into natural history—where it was badly needed. If you cannot interest the visitor you cannot instruct him. The ordinary "animal stuffers" went their way and a new class of artist rose, the taxidermist-sculptor, who has a more difficult task than the artist-sculptor. He has not only to prepare his model, but to fit over it a more or less unyielding hide. Years ago animals were really and truly "stuffed." They were suspended head downwards and rammed full of straw until it seemed as though the hide would burst. The next step was to substitute tow and excelsior for the straw. Next a manikin of wire-netting and papier maché was introduced, and this, while a great improvement, was soon displaced by modeling the animal in clay and finally casting in plaster to which the skin could be snugly attached. Great names were made in the scientific world by men like Hornaday, and Akeley, who smashed the fetters of tradition and developed a new art.

The evolution of groups led to the evolution of accessories, and strange trades and

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craftsmen began to invade the sober precincts of the Museum. Natural flowers and foliage were given up for artificial replicas which would hold their color and shape in our trying climate and steam heat, that destroyer of books and museum specimens. The early bird groups were meritorious, but mediocre, as judged by modern standards, and while good enough still to find a place, they do not compare with the splendid group of a few years later.

A new industry was invented. This was the "preparator." Now, a preparator is one who prepares, and that is exactly what we see him doing in the accompanying pictures.

We are now about to enter the place of mysteries—the preparation laboratory of the American Museum of Natural History, where the wonderful exhibits are prepared, and even in some cases "manufactured." It has been said that a museum is like an iceberg, one-sixth or seventh only being above the surface. This is almost literally true; for about eighty per cent. of the material is in storage and only about twenty per cent. is seen by the public. This does not mean that we pass whole rooms filled with boxes; but it does mean that we pass through whole rooms filled with specimens put away as neatly as a merchant carries his stock. They are tagged, docketed, card indexed, and put away in fireproofed and moth-proofed vaults, not underground but where they can receive light and air when necessary, and where they can be freely examined by the special student. The study collections, as the name implies, are not only for the benefit of students, but to preserve a record of our vanishing animal life and the life and customs of our own and primitive peoples. In the case of Natural History the majority of the specimens are in the study series, not only because they would be ultimately ruined by exposure to light, but because the display of all the material would only confuse the visitor; for what would be the use of showing hundreds of stone axes as near alike as the Indian maker could fabricate them, when one or two typical examples would do just as well? Moreover, a museum, even if it has 470,789 square feet of space, or the



A DUCK HAWK GROUP

A beautiful example of taxidermy and Museum scenic art

equivalent of a ten-acre lot, cannot exhibit everything, so a careful selection is made of objects of the greatest educational value and displayed so as to enhance their interest and attractiveness. The reserve collections are enormous. Thus, in the section devoted to the history of man, called "anthropology," there are 100,000 specimens carried in thirty-three fireproof storerooms, and if you are a student of them, you can see 2,000 skulls to settle some mooted point. There are some 7,000 fish preserved in alcohol and kept in tanks and jars, all of which shows us why our legislative authorities excepted alcohol for "scientific purposes" from the Eighteenth Amendment. Of fossil fish there are 10,000 and there are 15,000 frogs, salamanders and reptiles. There are 60,000 specimens of the lower forms of life called invertebrates besides those enumerated below, and 100,000 shells. Insects do not take up much room; but 500,000 is a large number even for a museum, while one expedition not yet fully catalogued, comprises 5,800 mammals, 6,200 birds, 4,800 reptiles, 6,000 fishes, 3,800 ethnographical specimens besides more than 100,000 invertebrates. This was the result of six years' work in the Congo, and shows the great scientific value of these costly researches made by the Museum. There are 150,000 bird skins and a vast quantity of eggs and nests. There are more than 900 type specimens of fossil mammals, and several hundred type specimens of fossil reptiles and amphibians. But why swell the list, for we are already well up in the million class and the receiving clerk is still on the job?



A GROUP OF MONARCH BUTTERFLIES
Posed as we find them in outdoor life

After you have walked for hours over the floors you will think you have seen all the 470,789 square feet of specimens; but, indeed, you have not; you have seen only 271,886 square feet, or fifty-seven per cent. of the whole. It is astonishing that forty-three per cent. of the entire floors are given up to storage space, preparation rooms, and laboratories, but such is the case, and in the plans for new additions (for while eight sections are completed, nine future sections are contemplated at a cost of $10,000,000), and these will carry vastly increased space for the laboratories. As President Osborn states in his latest report, there was never a time that the Museum was so firmly established in the confidence and esteem of both the people and the government of the City of New York as at the present; for if the city will furnish the buildings, the outer shell, the Museum will furnish all the exhibits at their own expense; certainly a noble proposal.

To return to the laboratories. It is difficult to begin, for you could start in the basement, or in the attic, or you could stop on any floor, for it would not be efficient to consolidate all these workrooms and laboratories. In the case of very large objects they must be finished where they are begun. For example, after you have "laid down" the keel of a whale and built up all the great bulk you could hardly get him out of the exhibition hall even if it were safe to move the great animal. Do not get the impression, however, that the scattering of these departments makes for inefficiency, for it does not. While the carpenter shop is all right in the basement, the glass-blower and wax-modeler must have the best of light upstairs. Perhaps the carpenter shop is the logical place to begin; for here much of the "insides" are made, such as frames for our friend the whale, "armatures," as they are called, or frames reinforced with iron for the sculptors to model on, and the thousand and one things which are always needed in a museum. Here are built shelv-

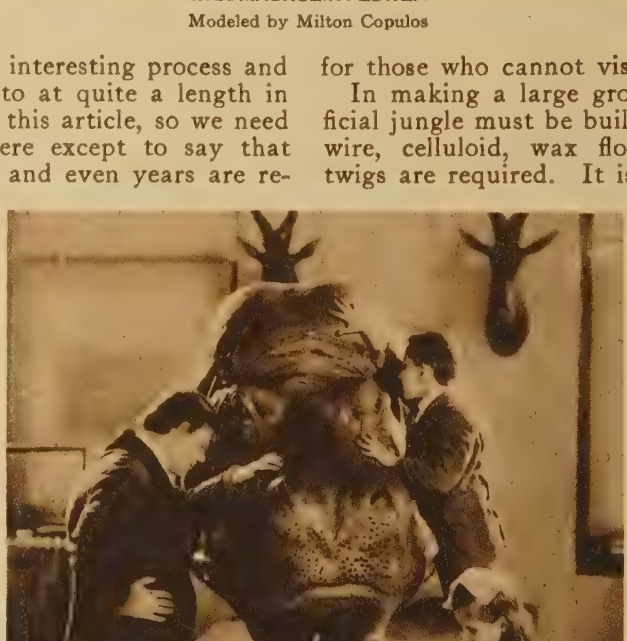
ing, drawers, cases, etc., when metal is not required, but, following the trend of the times, cases are usually now made of metal, and even this is done in the building. The Museum is constantly getting up new ideas in the line of cases, etc.



**WAX MAGNOLIA FLOWER**
Modeled by Milton Copulos

The next step, as it were, would be the mounting of animals. This is, indeed, a most intricate and interesting process and has been referred to at quite a length in another portion of this article, so we need not spend time here except to say that sometimes months and even years are required to complete a great group. By a new process the great animals, such as elephants, may be left out in the open air, adding much to their realism. The animals are so treated that they require only the dusting and cleaning given to a bronze statue. The allied arts of the sculptor and the painter are laid under contribution, and some of the paintings of prehistoric animals and of early man are masterpieces in the truest sense of the word. Many transparencies or photo-enlargements have to be colored before being placed in position, and nearly all the groups require back-grounds, either on canvas, or on glass in the case of the marine groups. Even the lantern slides, of which there are 25,000 or more, are often colored so that the lessons of the Museum may be taught elsewhere with fidelity to nature for those who cannot visit the institution.

In making a large group often an artificial jungle must be built, and here wood, wire, celluloid, wax flowers, leaves and twigs are required. It is here the skill of the Curator comes in. He has a staff of highly skilled men of curious and often obsolete trades, to whom only a word is sufficient, for they know their job perfectly and are so enthusiastic that labor troubles are unknown and there never has been a "strike" in a group. After everything is planned, each man gets ready to make his addition, and some of the orders are considerable. For example, a long time is consumed in blowing 100,000 pieces of glass, many of them



**SPECIAL COLLECTIONS ARE AVAILABLE FOR THE BLIND**
For the children small models are made



**A PART OF THE FLORIDA REPTILE GROUP**

Showing turtles, frogs, snakes, etc., and above, two white aigrets — a wonderful artificial tropical composition. The mosses and vines are real but colored artificially so as to hold permanently the effect of nature

tiny threads; but they all have to be welded home with heat, a tedious performance. Then the makers of wax leaves and flowers prepare their molds from the original wherever possible, make and color them and assemble them in position. Meantime the

# MAKERS OF ANIMALS AND PLANT



**HOW AN IMMENSE DEVIL FISH IS REPRODUCED AT THE MUSEUM**

The photograph is taken from above



**MAKING A WAX SEA WEED FOR THE BRYOZOA GROUP**



**MAKING AN ANTE-DILUVIAN MONSTER OUT OF CLAY**

This titanothere is a huge ancestor of the rhinoceros of today



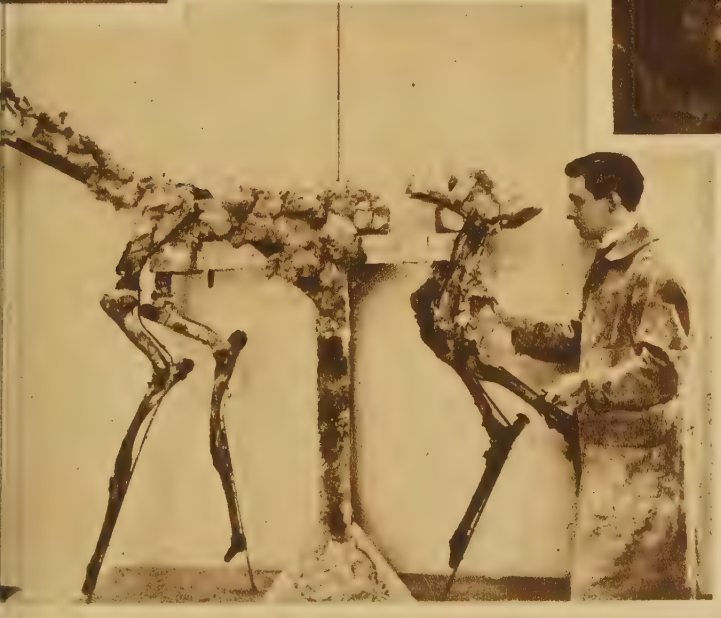
MODELING A GREAT LIZARD, THE REAL ANIMAL SERVING AS A MODEL



**THIS MAN IS AN ARTIST IN METAL**

He makes tin flowers





**MOUNTING THE PARTS OF A WAPITI (ELK) ON ITS FRAME**

When finished this quadruped will present a very creditable appearance in the stuffed animal class

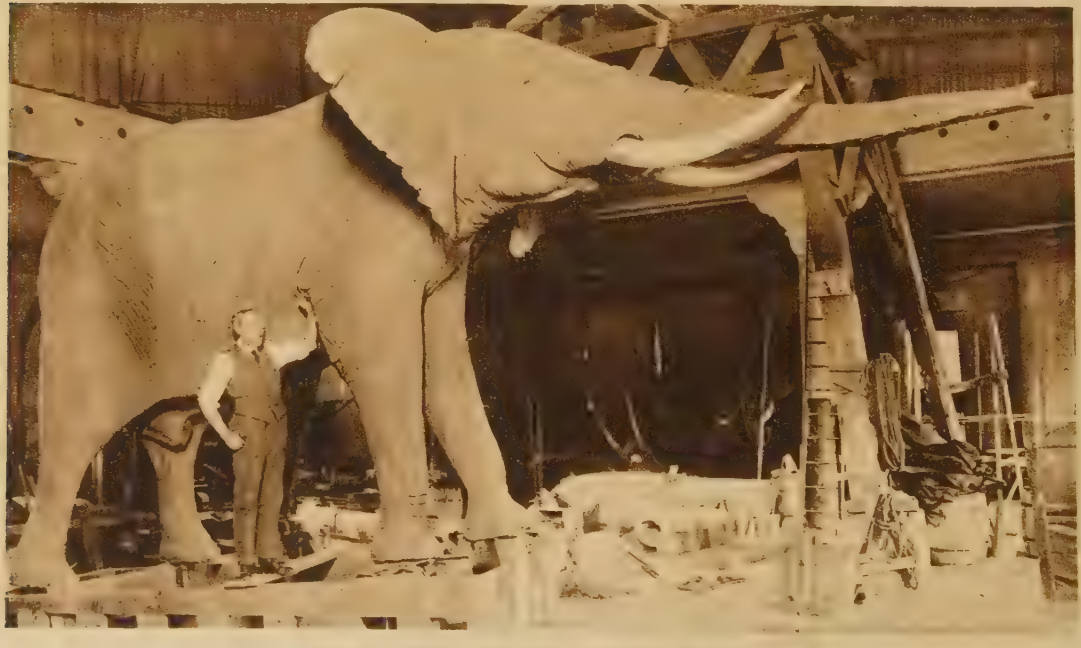
OR THE MUSEUM

carpenter has prepared his framework, the artist has painted the background, and the electrician has provided for the light, for while groups should have daylight as far as possible, still artificial light must be provided for dark winter days and evenings when the Museum is open. Rocks, earth, sod, etc., are prepared and inserted, and, finally the animal or bird is placed, for all time, in a lifelike position. The Curator criticizes the completed work, and, after him, the director and his scientific associates. Everything must be correct to the smallest detail, for a museum must never show a specimen or group which will not pass muster with the expert. A museum of misinformation would be a curse to the community.



"LAYING THE KEEL" FOR AN ARTIFICIAL WHALE

Geological specimens differ somewhat from the fact that they are very bulky and are likely to be much broken and scattered, so that preparation really begins in the field where the geologists cover the bones of the extinct animal with plaster of Paris and cover up the specimen with burlap. When the specimen, which may come from, say, Wyoming,



CARL E. AKELEY AND HIS MOUNTED ELEPHANT
This great animal is now completed and on exhibition



GROUP SHOWING GRAY, OR TIMBER, WOLF CROSSING THE SNOW
A most successful reproduction of wild life

arrives, perhaps, on a flat car of its own, it is carefully undone, the plaster is chipped off, and the bones are separated from the rock and put together, or "articulated," as it is called. Sometimes the animal is placed in a natural position, if there is enough of him, and sometimes on a slab. Extinct animals have a great fascination for children, and the birds have to look to their laurels.

The ethnological groups call for great skill; for the figures must be realistic and in scale, and here the skill of the sculptor is brought into play. Archaeology deals with the more distant past of the human race and the exhibits are not quite as spectacular and do not require so much preparation. A collection of woods requires special treatment and the beauty of the flowers, leaves and fruit in natural size are very great. If many leaves are to be made, special metal molds are used to cut them out. The air-brush is used to color glass, wax models or any other object that can be colored, a spray of color being projected against the object by compressed air. The jet is controlled by the artist at the tip of the so-called "brush," which is really not a brush at all.

Wax models are used all through the museum for both accessories and exhibits proper. Take, for example, a crab or a frog. In these cases the color of nature cannot be retained, so a wax frog with glass eyes is colored so naturally that we can almost hear him call, and see him jump. The crab is "taken down"; a new body is modeled and inserted in the shell; legs, claws, etc., are articulated; the shell is covered with wax and painted the way the *crab ought to look*, and he is good for all time, or until museum fashions change; for like everything else, new ideas appear every thirty or forty years. The handy man with no special trade but with more than a smattering of all trades is very useful in a museum. A man who can make an artificial flower out of tin is a very valuable asset for his talents can be put to many uses.



ARTIST WORKING ON THE COMPOSITION OF A LEMUR GROUP OF PRIMATES

Birds lend themselves more readily to groups than does any other class of animal for they combine beauty of form, pose and color with moderate size which



MR. ROY W. MINER, ASSISTANT CURATOR OF INVERTEBRATE ZOOLOGY
And his associates in the New York Museum of Natural History

make for portability and small case space, so it is little wonder that bird groups predominate in most museums. In this connection the name of Dr. Frank M. Chapman should be mentioned as he did much to bring such bird groups to perfection. Animals follow birds very closely. There are many triumphs and not a few failures. After that there are fishes to be disposed of, and insects, and invertebrates which are the hardest of all to show.

Fishes are the pest of the museum curator. They are not very attractive when stuffed and look very pudgy in alcohol. Does this daunt the "preparator"? Not at all. He sets deliberately to committing the crime of substitution. He furnishes "something just as good," so the artificial fish goes into the cases with cloth and wax leaves, celluloid seaweed and glass eyes. Now we truly have a wax frog, a painted crab (showing the real colors on his shell), and a celluloid fish. These truthfully hold up the mirror to nature and let it reflect an image of nature as she looks alive and not as she appears when dead and shriveled up. The accessories of marine groups, corals, seaweed anemones, etc., are very exacting and



A MENDER OF PREHISTORIC ANATOMY

have to be produced in wholesale quantities to give realism. When we come into the kingdom of the water we find that lighting is a large factor and every artifice of the stage carpenter and electrician is brought into play. Even the fishes of the deep sea which are luminous in their two or three miles depth of water (when they want to be) have lent themselves to a group which lights itself up every few seconds, thanks to Mr. Edison and his current.

The groups showing marine life in the lower forms designed by Mr. Roy W. Miner, which fill one end of Darwin Hall, are extremely popular and deservedly so. The casual spectator who looks through the forty-inch magnifying glass showing a minute fraction of the sea bottom in the Bryozoa group is not merely looking at some cardboard cut-outs cleverly lighted; he is looking at glass and celluloid seaweeds, and other plants, and at an exhibit that required hundreds of sketches and months of time to build. Such an exhibit costs at least $5,000, and at this point it should be made clear that the expense for exhibits is not borne by the city, for not one dollar of the taxpayers' money goes into anything but the bare buildings and the maintenance, the trustees supplying all the funds for exhibits from current dues of members, trust funds, and often from their own pockets. It is a splendid thing to know that a museum balks at no reasonable expense to give a well-balanced exhibit even though it may occupy only the space of one window. The most popular groups are the "Tide Pool Group," which is perhaps the most elaborately labeled exhibit in the world, the "Wharf Pile Group," and the "Sea Worm Group." The general method of preparing such a group is to find a locality which has the proper marine life, such as Wood's Hole, Mass. Studies from nature are then begun. Drawings in color of the bottom are made with the water glass, a specially constructed adjustable mirror of plate glass, which can be placed on the sea bottom in shallow water and adjusted to any angle. The living animals are studied both in their natural surroundings and in aquaria in the laboratory, and ana-



TWO STAFF ARTISTS WORKING ON THE COMPOSITION OF THE FOREGROUND OF THE TIDE-POOL GROUP

tomical and color sketches and photographs are made to record the conservations. Meantime a miniature sketch model was constructed on the scale of three inches to the foot to arrange composition and to work out problems of perspective and artistic effects. This is also done in the field. The rest is done in the museum. First a suitable frame is constructed for the full-sized group; then the sea bottom is modeled and life-like wax dummies constructed of the various animals and set in place to determine questions of space, etc. The final models are made in wax, glass, sheet celluloid or liquid celluloid painted over a mold and all put into place. For snails and crabs the procedure already outlined is adopted. The background is a transparent photograph on glass in natural colors beautifully painted by hand. The illusion of distance is aided by a second transparency placed in front and having upon it the colored photographs of the nearer portion of the view. The under water effect is given by painting portions of the background on successive sheets of glass and by the effect of daylight passing through the entire series.

These groups are placed behind windows and often the effect of a cloud or sunshine is most realistic. Some of these groups contain as high as 300,000 pieces, in fact, nobody knows; but Alice in Wonderland never saw anything as wonderful as this demonstration of how the blighting hand of nature has been paralyzed for the moment by the hand of man. When you go next time to the big museum look at the "Tide Pool Group" and moralize on the fact that $10,000 has been expended on this group by the trustees on labor alone without the countless studies and field work in order to give *you* a grasp on the realities of natural history even in its lower forms, and you will go away from the great building with a deeper insight into the secrets of life. We learn there that it is not simply the larger forms that count in the natural world, but that the tiny living things are just as important and interesting.



THE BRYOZOA GROUP

Lowly forms of invertebrate life found in ocean depths



**ANIMALS OF THE WHARF PILES**

Minute marine animals in groups of this kind resemble plants; some have motions of their own, others have not. This is one of the most effective artificial compositions in the museum



AN ASSEMBLY OF NATURAL HISTORY COLLECTIONS READY FOR CIRCULATION

These collections are furnished free to public schools for nature study

# THE PICTURE THAT RUINED REMBRANDT

WHEN Rembrandt, "Prince of Shadows," was in his early twenties, he left the old university town of Leyden, where he was born, and went to Amsterdam to make his fortune as an artist. By the time he was thirty he was the richest and most famous painter in Holland. But in another ten years friends, popularity, and fortune were lost to him, and the chief cause of his downfall was the best picture he ever painted, "The Night Watch."



In the Royal Museum, Amsterdam

"The Night Watch"

When this picture was painted by Rembrandt van Rijn, in 1642, it was called "The Company of Franz Banning Cock." Many years later, French writers, misunderstanding the lighting of the picture, called it "Ronde de Nuit," which the celebrated Sir Joshua Reynolds translated into "The Night Watch"

Soon after the youth arrived in the Dutch metropolis, he painted "A Lesson in Anatomy," a portrait group of well-known physicians. This was highly praised for its likenesses and brush-work. Pupils flocked to his studio, offering golden florins for the privilege of working under his direction. Prosperous merchants and their families applied in such numbers to have their portraits painted that the artist had more work than he could do.

He was already well established when he met the auburn-haired Saskia Uylenborch at her cousin's picture store. Their life for eight years was like a Rembrandt painting. It varied between brightest light and darkest shadow. They lived in a splendid house, filled with extravagantly beautiful furnishings. Rembrandt was never weary painting his attractive wife, decked in brocades and jewels. He gained equal renown for his art, his possessions, his gay spirits, and his headstrong, profligate habits. He painted his sitters in his effective, original way, and never paid any attention to their wishes. Patrons demurred, but they did not desert him until the trouble over "The Night Watch" started. In 1642, when he was about 35, he began this great canvas, which shows the civic guard of Amsterdam leaving the company quarters. Actually, the sortie was in the daytime. The somberness of the shadows led critics of a later era to think it represented a night scene. When the canvas was cleaned in 1889 the colors came out brighter and the daylight effect intended by Rembrandt was revealed.

In the large towns of Holland the aristocracy organized to keep order in the streets. Rembrandt was asked to paint the pictures of Franz Banning Cock, of the Amsterdam guard, and his rich young aides. The cost was to be divided between twenty-five or thirty members. Rembrandt, at the height of his powers, readily accepted the commission, foreseeing how he should make the canvas glow and move in brilliant sun and velvet shadow. The chief portrait interest was centered on Captain Cock and his lieutenant. The rest of the group were mere puppets for Rembrandt's brush to play with.

He made a masterpiece—he himself had infinite satisfaction in it, for it expressed, as no picture had ever done before, his gift for handling light and variations of light. But the guardsmen were far from pleased. Except for the few whose faces were clearly to be seen, all refused to pay their share. The disgruntled guardsmen and their friends withdrew their patronage from the master. From that time his face was turned toward the valley of shadows. His beloved Saskia had died. His house and goods were sold to pay his debts. He had but one son living, and then the son, Titus, died too. Poor, lonely, disparaged, Rembrandt spent his last years creating pictures that are now almost beyond price. When he died at the age of sixty-two, there was hardly enough left in his purse to bury him.

*Gene Berton.*

# A GORILLA THAT LIVED LIKE A HUMAN

By WILLIAM T. HORNADAY, Director New York Zoological Park

A REMARKABLE story of a gorilla is told by Miss Alyse Cunningham, a young English woman who brought up the much-discussed "John Daniel." The story is remarkable because of the unusualness of her experience. A full-grown male gorilla, the most powerful and ferocious member of the monkey family, has never been captured; few baby gorillas have been secured by animal collectors, and scarcely any gorillas lived long in captivity. Miss Cunningham, who was brought from London as a last resort to save John Daniel as he lay dying in the tower at Madison Square Garden, New York, has given, in the *Zoological Society Bulletin*, the first detailed account of her experience. I have taken the facts for this article from it.



Courtesy, New York Zoological Society Bulletin

"John Gorilla"

The remarkable animal who was a member of a human family. This picture, taken several months before his death, was made while playing with his mistress's three-year-old niece

In December, 1918, Major Rupert Penny, of the Royal Air Service, bought John Daniel, or, as the Pennys named him, "John Gorilla," from a London department store. John, two years old then, was slowly dying, kept, as he was, in an atmosphere of 85 degrees during the day and left in the empty store at night to shriek with terror and lonesomeness.

"Rickety" and miserable, little John was taken to the Penny apartment and dropped into a temperature of 65 degrees, with unlimited fresh air. He weighed only 32 pounds. His cold got better at once, and he began to eat normally. But John was still lonely at night, so Major Penny moved his bed into the room adjoining John's, and left the door between open. Thereafter John was contented.

Miss Cunningham, Major Penny's niece, took John's feeding in hand. She put an assortment of food suitable for him—bananas, oranges, apples, grapes, raisins, currants, dates, berries, and a very few nuts—on a special high shelf. John regarded this as forbidden fruit and enjoyed stealing it. This, and the natural sweetness of his spoil, led him to eat liberally. Milk was his mainstay; at first he drank a quart a day, later three and one-half quarts. He loved roses—to eat! If they were the least bit wilted, however, he would not touch them.

The next step in John's education, training him to civilized human habits so that he might have the liberty of the apartment, Miss Cunningham accomplished by handling him like a child. At first he did not know what was wanted of him and, throwing himself on the floor, would scream despairingly. Soon, he got the idea, and at the end of six weeks was awarded the freedom of the apartment. "Thereafter," says Miss Cunningham, "he would run up-stairs to the bathroom of his own accord, turn the door-knob of whatever room he was in, and also open the door of the bathroom. At night he would get out of bed by himself, go back to bed, and pull the blankets over himself quite neatly."

All this time John was feeling fine and growing rapidly. His room was equipped with a regular bed, and he always climbed into it at eight o'clock. He loved to stand on the top rail at the foot and jump down upon the mattress—like any boy.

John liked to play games with Major Penny, hide-and-seek, or blind-man's-buff. In the dark he was very cautious; he would never go into a dark room without turning on the light. In turning on a faucet to get a drink he was always careful to turn off the water when he had finished. He delighted in getting into a warm bath and sponging himself.

At meal times John sat at the table and behaved well. He ate slowly, and never snatched things. He always took tea in the afternoon, and drank much water.

John was fond of children, particularly Miss Cunningham's niece, three years old. "They used to play together for hours," she says, "and he seemed to understand what she wanted him to do. If she cried, and her mother would not go and pick her up, John would always try and nip the mother or give her a smack with the full weight of his hand, evidently thinking she was the cause of the little child's tears."

"John seemed to think that everyone was delighted to see him, and used to throw up the window whenever he was permitted. If he found the sash locked, he would unfasten it, and, when a big crowd collected outside, he would clap his chest and his hands. When told, he would always come in, shut the window, and lock it. But he was afraid for others; if anyone looked out of an open window he would push them away."

John was never trained to do tricks. He simply lived with a family of civilized people, and, like a child, adopted their mode of daily life.

This, Miss Cunningham says, is the cleverest thing John ever did: She was dressed to go out and sat down for a moment. John came to her and wanted to sit in her lap.

"Don't let him! He'll spoil your gown," Mrs. Penny interposed.

When Miss Cunningham said "No," John lay on the floor and cried like a child—for a minute. Then he stopped, looked about, rose and found a newspaper. He carried it to Miss Cunningham, spread it on her lap, climbed up, and contentedly sat down.

"Even those who saw it said they would not have believed it, had they not seen it themselves," said Miss Cunningham. "Both my nephews, Major Penny and E. C. Penny, and Mrs. Penny were in the room and can testify to the actual occurrence."

In March, 1921, John weighed 112 pounds and stood 3 feet 4½ inches high. He had become, as Miss Cunningham expressed it, "a very great tie." No one could manage him, outside of the Penny family.

At this juncture, an offer was made by a stranger to transfer John to other hands. The Pennys were told that their gorilla would be sent to Florida to live in a second Garden of Eden. With this understanding they sold him.

The Florida garden proved to be a traveling show in New York. Surrounded by strangers and visitors, seeing no one that understood him, or whom he liked, the inevitable happened: John became fatally lonesome, lost appetite, lost courage, and finally fell ill.

By the time I managed to pay him a visit, he was sick abed in the Tower, and incommunicado. Miss Cunningham was summoned by cable; she started from London without delay, but poor John Gorilla died in the last week of April, 1921, a week before his beloved friend arrived.



Courtesy, New York Zoological Society Bulletin

Miss Cunningham and John

# $19,000 FOR 2 TWO-CENT STAMPS

A SERVING girl's subterfuge was responsible for the first issue of Government postage stamps. Up to eighty years ago, the sender of a letter paid no money to have it forwarded. The addressee had the privilege of paying the postage or refusing to take the letter. Ingenious persons used to defraud the British Government by using a code on the envelope. The message was conveyed by symbols agreed on by the correspondents. One day an Englishman named Rowland Hill saw a maid in a country tavern decline to receive a letter, saying she had no shilling to give the postman. The visitor gallantly offered to pay. To the girl's confusion he then insisted that she open the letter. She drew out a piece of blank paper. The message had been on the envelope, in cipher. Hill's indignation led to his exposing the practice in a pamphlet which advocated the prepayment of letters as the only one fair to the Government.




**Brought Highest Price**

A pair of two-cent stamps like this, offered at the Ferrari sale, brought $16,212 plus $3,000 tax

The first adhesive postage stamp was issued by Great Britain in 1840, under the administration of Sir Rowland Hill. One of the first colonies to follow the example of the mother country was the island of Mauritius in the Indian Ocean. A local watchmaker struck two dies and made five hundred impressions each for a one-penny and a two-penny stamp. By mistake the engraver cut the words "Post Office" into the copper plate, instead of "Post Paid." Nearly all the new labels were bought by the governor, who happened at the time to be giving a ball. Most of the twenty-two copies of the issue now in existence were taken from envelopes that contained the invitations to Government House. Used one-penny Mauritius stamps of the year 1847 now bring thousands of dollars at auction. But, though they are the most widely sought in the world of collectors, they are not the rarest.

The most precious bit of paper known, of its size, is an ugly little red square printed in British Guiana in 1856. In that year the postmaster-general of the colony was waiting for a fresh supply of stamps from England, when there came an unexpected run on the post office. As his stamp supply was nearly exhausted, the postmaster ordered an emergency issue and gave the job to the newspaper known as the *Official Gazette*. The printer sketched a rough design, with a Latin motto and a sailing vessel in the center. The cut of the ship he had been using in the *Gazette*, at the head of the column that recorded the movement of shipping. When the sheets of home-made one-cent and four-cent stamps came from the press, the postmaster countersigned the copies with his initials to validate them. Only one copy of the British Guiana "one-cent" exists; it is the most valuable stamp in the world. Its value cannot be estimated, as for years it has not come up for sale. Collectors have regarded it as the gem of the celebrated Ferrari stamp collection, part of which was sold at auction in Paris in the summer of 1921. The owner of this five-million-dollar collection died during the war.

Philippe Ferrari, Italian by birth, Austrian by adoption, was a fanatic with but one passion—collecting stamps. He once advertised that he would marry any woman that would bring him a one-penny Mauritius of the year 1847. The sight of a coveted stamp sent him into a delirium of excitement and joy. He was called a "philatelic miser," hoarding stamps as others hoard gold or jewels. He spent an enormous fortune throughout a period of fifty years in assembling examples of rare issues. Stamp-lovers were never permitted to see his treasure. The extent of it was a mystery. Consequently there was great interest shown in the auction sale held by the French Government, which had sequestrated the collection on the premises of the Austrian embassy in Paris after war was declared. It had been Ferrari's intention to bequeath his stamps to the famous Post Office Museum in Berlin. Many years before he died, his mother had given her palatial Paris home to the Austrian Government, and he had occupied a small pavilion on the grounds.




The Millbury "Five-Cent"

When the sale was held last June, a record price in the history

of stamp collecting was paid by Monsieur Burrus, a rich French tobacco manufacturer, for a pair of two-cent British Guiana stamps of 1850, black on rose, used on an entire envelope. These two finest examples known of the issue brought $16,212, and $3,000 was paid as tax to the Government. There are only eleven of this denomination, so far as anyone knows. A stamp is precious in the eyes of collectors in proportion to its scarcity. Face value, printing, paper, color, watermark, or oddity of design are secondary considerations.




The Most Valuable Stamp
Issued in British Guiana, 1856, canceled in handwriting by postmaster

The choicest single copy put up at the Ferrari auction was a two-cent black on blue paper, printed at Honolulu in 1851. Over $12,000, plus the Government tax of 17½ per cent, was paid for this stamp. This was the highest price ever paid for a single copy. The issue was used originally for franking American missionaries' letters to the United States. Most of the twelve existing copies are owned by Henry Crocker of San Francisco.

The heaviest buyer at the Paris sale was Burrus, the millionaire tobacconist, who paid over 600,000 francs for "Ferrarities." A collection of Uruguay stamps that excited lively bidding brought nearly $10,000. Altogether, a total of over a million francs was spent by more than thirty bidders for the 172 items put up at auction. It is presumed that professional bidders acted as agents for amateur collectors in America and elsewhere.

The Ferrari auction, the first of several that will take place during the coming two years, is described as "unique, dramatic, and picturesque." The Paris correspondent of *Stamp Collecting*, a British weekly, says of this sensational sale: "The unexpected is always happening. But nothing was so unexpected in 1914 as the possibility of the world's greatest stamp collection coming on the market. The philatelic Count of Monte Cristo, with his *cache* of wondrous stampic gems, more than he and his two secretaries could count, will soon be nothing more than a memory. Ferrari has gone to his last rest, and the great collection on which he spent half a century in years and half a million in sterling will soon be scattered among the collections of the old and new world.

"It is always a rather pathetic matter, the breaking up of a collection which has taken many years of patient labor and research to bring together. Many folk would almost rather that the collection had gone to the Berlin Postal Museum, as Ferrari intended, instead of being dispersed. But in this particular case I see something of retribution. Ferrari had great possessions. He had wealth and enthusiasm. But the enthusiasm was of the wrong sort. His wealth gained him the advantage over hundreds of more generous-minded and more able philatelists. He collected stamps for himself and himself alone. So, as Ferrari proposed in his lifetime that his collection should remain forever intact, fate has disposed that it shall be dispersed to the four winds."

Soon after postage stamps became the fashion abroad, postmasters of local offices in the United States were authorized to issue their own adhesive labels. The one existing copy of the Millbury, Massachusetts, "five-cent" is a coveted specimen of early United States issues. The Baltimore and St. Louis local stamps also stand near the top in the list of valuable stamps.

The celebrated collection owned by King George V of England is confined to postal issues of the British Empire. Its value is surpassed by some American collections, among them that of Mrs. Henry Duveen, who recently inherited from her husband stamps worth $1,250,000. Highly valued among "error" stamps are the Cape of Good Hope issue of 1861, and the British Transvaal, a penny stamp on which the name was spelled "Transvral." This error occurred once in every sheet of eighty stamps. The misspelled copy is worth thousands of times more than the perfect specimens on the same sheet.

*Richard Dean.*




"Hawaiian Blue," 1851




Mauritius, 1847

# SITTING THROUGH



William and Mary Chair

PROBABLY no article in the household has gone through so many changes as the chair. In the days of Queen Elizabeth of England, common folk were still sitting on settles, benches, forms, and stools. For Sir Walter Raleigh and other gentry, however, chairs had been introduced, the curule—a wooden affair with much turned spindle work, adapted from Italy—and the high-backed, uncomfortable wainscot chair. The latter was of heavy oak, had a flat wooden seat, sometimes supplied with a cushion, and a solid wooden back carved and paneled. Shakespeare doubtless wrote his plays seated in a wainscot chair.



Carolean Chair

Oliver Cromwell was a simple and severe man. The chairs of his period resemble him. But when the throne of England was restored to Charles II in 1660, the new king brought from France a taste for luxury that is reflected in the chairs of his time. They were lighter and more graceful. Elaborate pierced carving and much scroll work became the fashion. Maple, oak, and beech were used, but walnut chiefly. The typical chairs had cane or upholstered seats, carved underbraces, high, narrow backs with carved cresting. Usually the chair back was a narrow panel of cane or upholstery in an elaborately carved frame. There were two main types, the Flemish, with scroll feet, and the Spanish, with square grooved feet.

When James II abdicated in 1689, leaving the throne to Queen Mary and her consort, the Dutch William, chairs became more domestic and simple. They were strongly influenced by French and Dutch fashions. William imported Dutch workmen who in turn had been influenced by the French Huguenot refugees that took the styles of Louis XIV into the Low Countries when they fled from religious persecution in France. Walnut was still the favorite wood, with much turned work, some carving and inlay. Chairs were more comfortable, the backs were tilted and often shaped to fit the curves of the body.

The reign of Queen Anne, at the beginning of the eighteenth century, may be said to mark the dividing line between ancient and modern furniture. The Dutch elements had been absorbed and a genuine English style produced. There was less carving and more simplicity. Curves were the vogue. The cabriole leg with the round Dutch foot was introduced. Walnut continued to be popular, often veneered. There was a variety of chairs, but the fiddle-back was typical. It had turned legs and Spanish feet; later, cabriole legs without underbracing. Carving was simple, backs high, narrow, and curved to the body. In the middle of the back was a solid splat, shaped like a vase, lyre, or fiddle. Seats were broad, flat, upholstered, or of rush.



Queen Bess Chair

The master cabinet makers of England were developed in the Georgian period. Thomas Chippendale was the first of them. He discovered the possibilities of mahogany, and made it the king of cabinet woods. From 1735 to 1765 he was the leader in designing furniture. He bor-

Queen Anne Chair



# THE CENTURIES

rowed from the French of Louis XV, the Dutch, Chinese, and the Gothic. Occasionally he mixed these elements badly, but most of his work is marked by a fine feeling for design. He was a master carver. His typical chair back was a moderately carved frame, rectangular in outline, with a bow-shaped top and, usually, a beautifully pierced splat. He designed the ladder-back chair, with four or five bow-shaped cross-pieces and backs with Chinese or Gothic fretwork. The seats of his chairs were broad and the legs either cabriole with ball and claw feet or straight and square.

Little is known of George Heppelwhite. His designs, ascendant between 1770 and 1790, were of rare beauty. Present-day designers probably owe more to him than to any other. A classic feeling and freedom from eccentricity marked his work. He used mahogany with inlays of lighter wood. His carving was restrained. He employed generally a shield-shaped, heart-shaped, or oval back, and square straight legs, often terminating in spade feet. The seats were generally upholstered with colored or figured haircloth held in place with brass-headed nails.



Chippendale



Heppelwhite

Thomas Sheraton, the last of the great Georgians, whose work was paramount between 1790 and 1810, was an artist and genius, but a poor business man. His best work has never been excelled. At the end of his career, however, he designed grotesque furniture and died poor and disappointed. He designed in chaste lines and delicate proportions. He was a master of the use of wood sand color, using mahogany and satinwood chiefly. He made some round chair backs, but his typical chair back was rectangular with the top line broken, framing various forms of straight-line work and simple curves. His carving was in low relief and classic detail. The legs of Sheraton chairs were usually round, reeded, and tapering.

Sheraton





An American Chair

America has had one designer whose work entitles him to a place with the great furniture makers. He was Duncan Phyfe, who came to New York from Scotland in 1784 and was well established by 1795 in Fulton Street where the Hudson Terminal building now stands. He did his best work between this year and 1820. Up to the beginning of the nineteenth century, English styles prevailed in America. Then came Phyfe and created a style based upon Adam and Sheraton, modified by the French Empire influence. His furniture was executed in the best West Indian mahogany. His chairs show the highest degree of workmanship, design, and finish. He had a highly developed feeling for line and proportion, was master of the curve, and displayed rare taste and skill in carving. In his chair backs he often employed the lyre form, while others had two horizontal pieces, finely carved and modeled to fit the back. The legs were usually shaped in a concave curve with an outward sweep of infinite grace. After 1830 he used rosewood and produced a degenerate style which he himself called "butcher furniture."

# A KING ENTHRONED 350 YEARS



Emperor Frederick Barbarossa Paying Homage to the Dead Charlemagne

CHARLES THE GREAT, called Charlemagne—which is a combination of two Latin words, Carolus and Magnus, meaning "Charles" and "Great"—was king of the Franks, and, by conquest, king of all the nations of Western and Central Europe, founder and ruler of what was known as the "Holy Roman Empire." He lived from about 742 to 814 A. D.

Charlemagne was not only one of the greatest rulers of history, but an altogether unique character. He did things in his own way; the things that he did were sometimes strange; and the way that he did them was often wonderful. The seat of his vast empire was at Aix-la-Chapelle. The Germans call this city in the Rhine Province of Prussia, Aachen. Charlemagne built there a superb palace for himself, in which he held court with a pomp, dignity, and splendor that impressed and awed the whole civilized world. He created a great revival of science, literature, and art. He gathered together at his court the most cultivated scholars of the age, the most distinguished poets of the day, and the most celebrated artists—and in this brilliant circle Charlemagne was not only the dominating figure but the intelligent and sympathetic comrade, friend, and patron of genius. He built at Aix-la-Chapelle a fine chapel, and under it an impressive tomb for himself. By his order his body was placed there in a sitting position in the year of his death, 814. It was a most imposing figure, for Charlemagne was a man of majestic stature, prodigious strength, and noble and commanding presence.

A chronicler tells us that nearly 200 years after, in 1001, the Emperor Otho III had the vault opened. The body of the great emperor was found in a remarkable state of preservation, seated on a marble throne, dressed in imperial robes, with his crown on his head, his sword by his side, the Gospels lying open on his lap, and his scepter in his hand.

In the year 1165 the Emperor Frederick Barbarossa had the vault again opened, and paid homage at the tomb. In 1215, Frederick II took the remains from the vault, and put them in a casket of gold and silver, in which they are still kept in the treasury of the cathedral at Aix-la-Chapelle.

The marble throne on which the dead emperor sat for three hundred and fifty years is still to be seen in the cathedral. It was used as a throne at the coronation of the German emperors until 1558, after which the emperors were crowned at Frankfort. The crown and other relics found with the body are preserved in Vienna.



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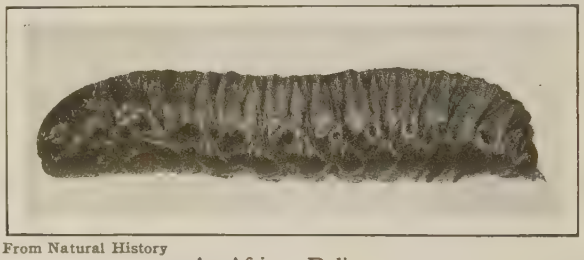
# INSECTS THAT ARE EATEN

IF THE experiments of distinguished scientists are prophetic, some of us may yet follow the example of the little boy whom nobody loved and who went out into the garden to eat worms.

Dr. J. M. Aldrich, of the National Museum, has sampled the worm that is on the daily menu of the Mono Lake Indians in California, and has written a treatise on the subject.

"They taste like linseed oil," Dr. Aldrich says. "When properly prepared they look something like a date, but the odor is slightly more pungent."

Dr. Aldrich is not the only scientist to have tasted worms; Professor Shaw of Colorado ate a handful fried in butter to the edification of his high-school botany class.



From Natural History

An African Delicacy

The "grub" of the giant beetle, which, roasted on the end of a stick, is eaten in the Belgian Congo. It is esteemed for its size and rare flavor, sometimes being five and one-half inches long. Mr. Herbert Lang, leader of the American Museum Congo Expedition, brought back this specimen with him

The experiments of these men would cause neither surprise nor repugnance in many sections of the world, for insects have been eaten by man for centuries, especially in the East, where they are not a delicacy but a staple. These are generally eaten in the caterpillar stage.

Compared with the pig, lobster, and duck, they are clean feeders, living as they do on vegetation only. Some of them are rendered unpalatable by the strong herbs they feed on, but until they reach the butterfly stage they will not touch carrion.

California Indians esteemed grasshoppers, and John Muir tells about the Diggers who ate clay that contained grubs.

Ants are eaten in Africa. In general they have an acid flavor. The Dayaks of Borneo mix them with rice, and in Queensland, according to Sayville Kent, the naturalist, green ants are mashed in water to make a drink like lemonade, which is esteemed by the natives and some Europeans.

Fat-bodied moths are eaten by more or less civilized men. The "bogong" of Australia is eaten; not by whites, however. The name is not descriptive; it comes from the mountains in which they are found. They plunder beehives for food. The white ensign moths of that country, attracted by searchlights, descend in myriads upon ships and make even guns and engines unworkable by wedging themselves into every crevice. Decks are converted into skating rinks by the trampled dead.

The locust, however, is preeminently the insect food. Izaak Walton, the most famous fisherman, says that it was an article of faith among the Hebrews that lice swallowed alive were a certain antidote for jaundice. In Leviticus, the locust and the grasshopper are exempted from the taboo on every flying and creeping thing "that goeth on all fours." John the Baptist was fed on "locusts and wild honey."

The Arab, who, like the strict Hebrew, will not eat shell fish, has always eaten locusts. They used to be poured into Fez by the carload. The city of Mecca is said to have solved the bread problem during a famine by grinding up locusts and eking out the wheat with this "flour." Usually they are not eaten raw. This is a favorite recipe for cooking them: "Boil a good while in water, having stripped off the legs and wings; then stew them in butter." Locust eggs are eaten salted in India; in other parts of the East they are used in soup, and in Morocco they are eaten by the plateful.

Scientific men of the past have eaten insects and found them palatable. De La Lande, a celebrated French astronomer, enjoyed fresh-caught caterpillars and spiders. He declared that the spider, while not a clean feeder, had a nutty flavor and the caterpillar resembled an apricot or plum. Frogs and snails, fed on lettuce, are eaten without comment on the Continent, and all over the world people eat cheese mites by the million.

Male butterflies of some species give off an odor like lemon or lavender and the male of the common ghost moth emits an aroma identical with pineapple.

# Three Girls Whose Accomplishments Amazed Me

ONE was twelve and the poise with which she talked to me, her splendid diction, the many really interesting things she discussed, made me marvel. Her sisters were equally impressive and appealing.

"Mrs. S—", said I, "your daughters fairly amaze me. I doubt if many girls twice their age could talk with the same understanding upon the great number of subjects they seem to know so much about. It must have cost you many hours of infinite patience to develop them so well."

"Do you know", she said, "I hardly helped at all. I doubt if I could had I wished to. I grew out of girlhood with few accomplishments. One day I was suddenly aroused by the discovery that my daughters were drifting likewise.

"It was while I faced this problem that my attention was directed to



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# THE OPEN LETTER

A million dollars is not the large sum of money that it used to be. The millionaire of the twentieth century is a far richer man than the millionaire of the day when the word was coined. Then, it meant a man whose worldly possessions were worth a million or more—now it may mean a man who enjoys *an annual income* of a million. To-day, "billions," instead of "millions," is the word used in talking about affairs that call for "big money." The meaning of this as far as individuals are concerned is reflected in the statistics relating to the Federal Income Tax issued by the Treasury Department. This shows that we, the people of the United States, have dwelling amongst us no less than 6,000 millionaires! And these are simply the millionaires that have been definitely apprehended, checked up, and marked for identification. At times, great financial fluctuations precipitate other individuals suddenly and abruptly into the millionaire class. Some of these flash through the field of golden vision, and then pass down and out into obscurity; others hold fast quietly and firmly to their possessions and are alluded to in a vague way as "unknown millionaires." Statistics, however, show us that we have between 6,000 and 7,000 accredited and established millionaires.

★ ★ ★

In the higher regions of wealth we find several who are not merely in possession of millions, but who actually draw *annual incomes* of a million or more. Reckoning on the same basis as that on which we figure millionaires—that is, on the basis of the income yielded by their wealth—we may fairly call men having an annual income of a million or more "billionaires." We use the term, though, with hesitancy, for it was not long ago that Mr. John D. Rockefeller was referred to as a "billionaire," and the statement was definitely denied by Mr. John D. Rockefeller, Jr. But it seems to us that wealth yielding an *annual income* of several millions might almost bespeak a "billionaire"—and we find in the Federal Income Report a number of American citizens who receive annual incomes ranging from one to five millions, and more.

It is not within the province of The Mentor to discuss the manner in which great fortunes have been acquired. We leave that to writers on political economy and finance. What we dwell on here—and with satisfaction—is the contrast to be noted in the methods of *disposition* of wealth in olden times and to-day. This contrast begets a feeling of optimism, and a conviction that the world, despite its frailties, is moving toward a higher goal—that mankind is coming to look upon great wealth as an important trust, instead of a means to selfish luxury and despotic power. Instead of putting wealth into pearls to drink, as Cleopatra did, or, like Louis XIV, expending fabulous sums on the extravagance of a Versailles palace, many of the conspicuous multimillionaires of our time have been directing their fortunes to the betterment of human conditions and the recognition of eminent achievement. There is the Nobel Bequest for the reward of intellectual and humanitarian service. Carnegie, preaching that it was a disgrace to die rich, substantially lived up to his preachment. During the present year there passed away a man distinguished in the world of finance—one who was known as a prince among men; who, in the highest sense, regarded the possession of wealth as a responsible stewardship; and who devoted a great part of his life and fortune to the upbuilding of his university, and to the generous support of worthy human causes. John D. Rockefeller has expended vast sums in endowments to education and special research. The Russell Sage Foundation was established for the fine purpose of expending millions judiciously in the improvement of social and living conditions in the United States. The country is dotted with universities, libraries, art galleries, and other institutions that bear testimony to the philanthropic spirit of our rich men and women. A new kind of organization has developed out of the conditions of modern wealth: a private corporation, trust, or foundation devoted exclusively to the work of giving away a part of some great fortune.

W. D. Moffat

EDITOR

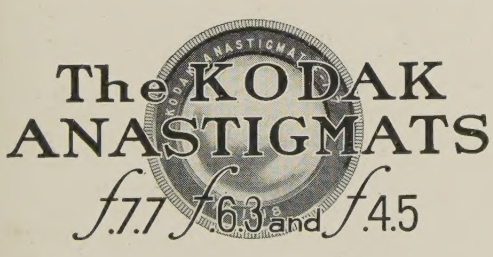


# A Significant Fact

When the United States Air Service wanted a super lens of microscopic definition for aerial photography, the organization that makes the Kodak Anastigmat found little difficulty in meeting the necessarily exacting requirements.

And it is a significant fact that, due to the super-exactness of our optical equipment, the government inspectors availed themselves of the unusual facilities in our Research Laboratory even to the extent of using them to test lenses that were not of our manufacture. To the use of such equipment, equipment that detects the slightest error, is due the growing success of the Kodak Anastigmat lens.

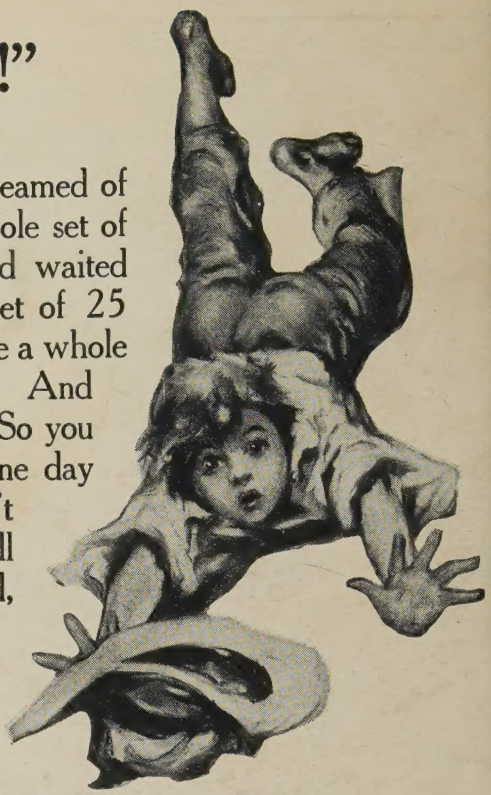
"About Lenses" is a little booklet that impartially describes all types of lenses. It will help you to a better understanding of your camera and this means better pictures. It's free — and we should be glad to send it to you.




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